



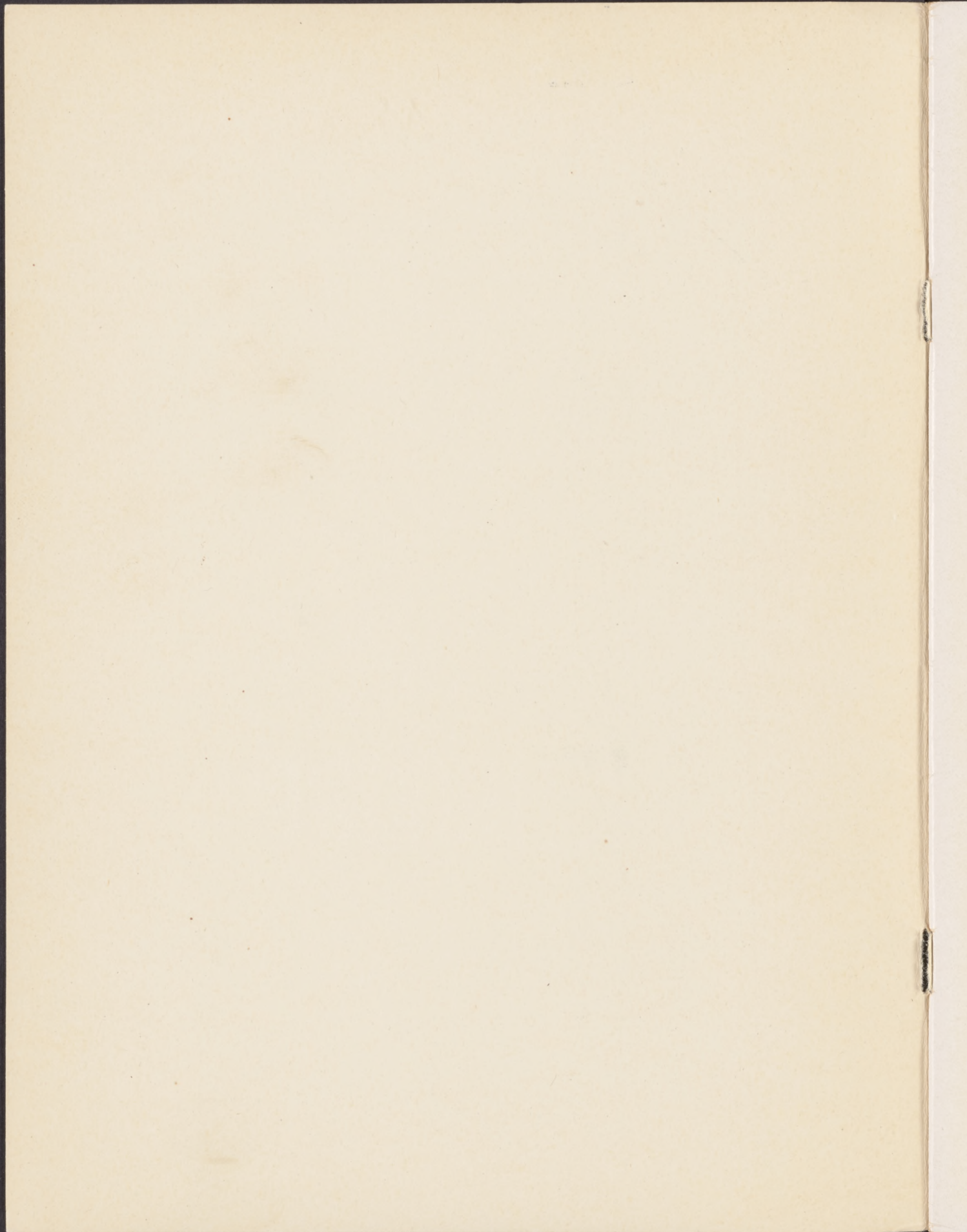
Quarterly

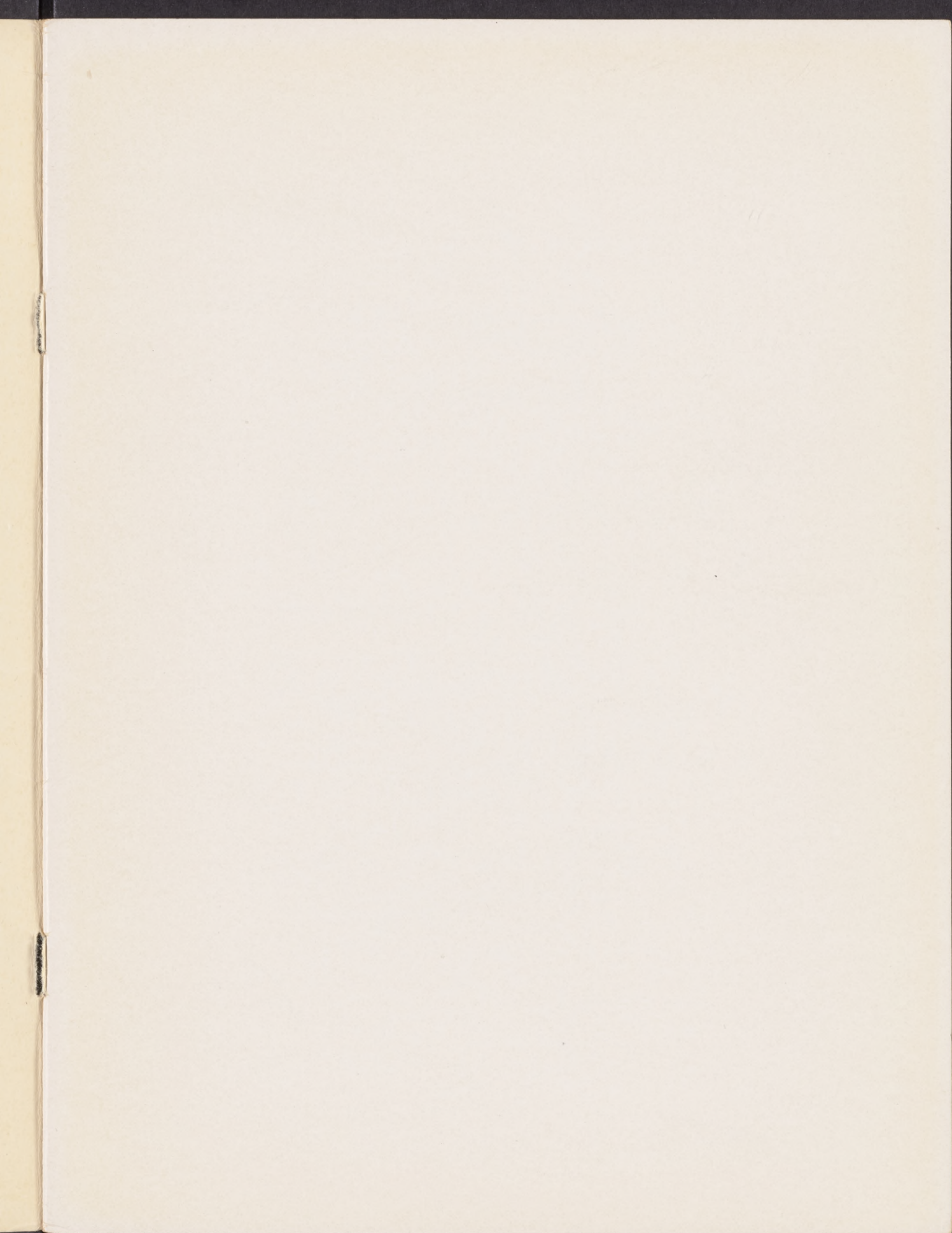


MUSEUM PATRONS' ASSOCIATION of
the LOS ANGELES COUNTY MUSEUM

VOL. 3, NO. 1

JANUARY 1943





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CHINESE PRINT

LOS ANGELES COUNTY MUSEUM

Quarterly

Published by the Museum Patrons'
Association of the Los Angeles
County Museum

LOUISE BALLARD
EDITOR

JANUARY 1943
VOL. 3, NO. 1

MAJL EWING, ROBERT BALZER,

EDITORIAL COMMITTEE

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F O R E W O R D



he Executive Committee of the Patrons' Association of the Los Angeles County Museum wishes the members a Good New Year, and takes this occasion to review for them the work of the Association, and to point out the services it can render in the year ahead.

When the Association was founded in 1940 by the late Preston Harrison, a generous Museum benefactor, he saw the need, in our growing and rich city, of an organization of men and women who would be active friends of the Museum. The membership fee was set at five dollars so that all citizens interested in developing our Museum into a great institution comparable to the others in this country, could manifest this interest. Provision was made for one dollar from this membership fee to go into a permanent purchasing fund at the disposal of the Museum Associates. To give the work of all departments of the Museum a voice in the world and to make the Museum familiar to its patrons, the *Quarterly* was established. This magazine, made up of articles by staff specialists, goes to all the principal museum and university libraries in this country, to the Library of Congress, and to some foreign institutions such as the British Museum.

In addition to these two important works, the Patrons' Association has sponsored a series of lectures which were open to the museum public. It has assisted in the evening receptions which opened the major exhibitions, and arranged the luncheons

marking the openings of the important *Now We Plan* exhibition and the great *Australia* exhibition. On the latter occasion the Australian Minister to the United States was the guest of honor, and the program was broadcast nationally and sent by short wave to Australia.

At present the Association is sponsoring a series of Sunday afternoon concerts, open to the public without charge, which is to be an integrated part of the Museum's program of Sunday activities, designed to maintain and increase the Museum's importance as a recreational and cultural center for the people of Los Angeles during these times of work and war. This Association must see to it that in these war days the Museum is not relegated to a back shelf and its support diminished. It must make the public aware that here, on walls and in cases, may be seen evidences of that culture which Americans are fighting to preserve. The recent increase in Museum attendance shows that the people are indeed feeling the need for such an institution and are using it despite restrictions on time and transportation facilities.

To carry on all these activities, to make this Association worthy of its fellows in other cities and effective in its own, we must have a large membership. Every member should be active in seeking new members and in diverting worthwhile material in private collections to the institution whether by loan or by gift. The larger our membership the more certain we are to make a good harvest. A membership of one thousand, or five thousand, or ten thousand would also mean practically that many dollars annually at the disposal of the Museum for acquiring treasures. It would mean spiritually a large body of men and women determined in this time of stress to keep alive the essential and permanent values of life.

Let us all as members enlarge the usefulness of the Association to the Museum this year.

MAJL EWING

For the Executive Committee
of the Patrons' Association

INSECTS AND THE WAR



war between insects and man began far back in the dim past of human history and is still going on, but until within a century of our time, man was always on the defensive, always the loser. He put up so little resistance that, strictly speaking, the onslaught of the insects could scarcely be called a battle or a war. The insect hordes swept in and took their toll, and man called it a divine visitation and did nothing to help himself. Yet man is pitted against the insect world for his own existence, the existence of his animals, his crops, his food, his clothing, his house, his furniture. If he relaxes his vigilance, even for a short time, he inevitably is the loser.

At present this natural and eternal war is overshadowed by the war of man against man, nations against nations, and the insect enemies increase tremendously in numbers and importance as the barriers against them are destroyed in the chaos of this other war. Moreover, they play their part in this second war in many ways and may be an important factor in its outcome.

War upsets economic and social balances, destroys the most essential elements of civilization — dwellings, production and distribution of the necessities of life, distribution of pure water, and sanitary disposal of waste.

The insects have a part in all these phases of civilization. There are among them producers of human wealth ⁽¹⁾, destroyers of human wealth and life, aides in the control of these destroyers, enemies of these aides, and so *ad infinitum*.

The protection and conservation of essential products are vital to winning any war, and their destruction is the aim of the enemy. In the insects we have a powerful unit of sabotage working against us that is not on the payroll of our enemies. Further-

(1) We are indebted to insects for silk, honey, shellac, cochineal dyes, and tannin from oak galls.

more, warfare has reduced production of agricultural and forest products because men are needed in mechanical industries, and we can less well afford to have insect depredators destroy the stores set aside to carry us through the emergencies of war.⁽²⁾

There is not a product in cloth, paper or wooden containers in any grocery or drug store that is not subject to attack and destruction by insects. There is not a meat in the butcher shops, not a pastry or a cereal in the bakeries that is safe from them.

There is not a silk, rayon, or wool garment in homes or stores that does not have its insect enemy; not a carpet or rug, or piece of wooden furniture that they cannot destroy. Even items of horn and whalebone may be riddled.

It may surprise you to learn that there is a beetle which bores through lead cables to get at the insulation of wires, causing much trouble to the telephone and electric company lines, while other insects destroy the poles.

Our houses of wood are all destined for destruction by termites and beetles, unless we are constantly vigilant.

Not a single crop is grown that does not have many insect enemies, whether it be field crop, fruit, or timber.

Even our animals, our dogs and cats, horses and cows, sheep and goats, need our protection from insect enemies.

And — finally man himself is the focus of devastating attack.

It may be safely said, without fear of contradiction, that no matter how fierce the carnage of battle, there has as yet been no human war in which insects have not killed more people than did the human weapons of destruction. It is too early for statistics in the present war, but from the dribbles that have come through, it is quite evident that the insect destroyers are busy taking their human toll.

It is possible that many people do not realize that most of the great disease scourges of man and animals are conveyed by insects. Let us, just to refresh the memory, name some of the most important insect-borne diseases: malaria (mosquito), yellow fever (mosquito), dengue (mosquito), plague (flea), epidemic typhus (louse), endemic typhus (flea), typhoid (fly), dysenteries of all kinds (fly), cholera (fly), African sleeping sickness (tsetse fly), encephalomyelitis (mosquito), poliomyelitis (housefly and stablefly), European relapsing fever (louse), African and American relapsing fevers (ticks), tularemia (fleas, ticks, flies), Rocky Mountain Spotted fever (tick), and a multitude of other diseases.

⁽²⁾ During the World War I vast stores of grain in Ceylon were being destroyed by insects and an entomologist had to be flown out from England to salvage the valuable supplies.

To the insects named in general above, let us add the bedbug, cockroach, house ants, kissing bug, midges and gnats to the list of disease carriers.

Typhus fever carried by the cootie took a tremendous toll in World War I and has already taken thousands on thousands of lives behind the German lines on the Eastern front, from Lithuania to the Ukraine as well as in Spain.

Relapsing fevers are at work in North Africa. Malaria has been more severe this past year than for a long time in India, and it has been a very important problem to the troops operating in Africa, the Solomons, New Guinea, Netherland-Indies, Philippines, Indo-China, Burma, Trinidad and the West Indies. It is the greatest scourge of armies operating in tropical jungles.

Bubonic plague carried by the rat flea lurks perpetually in China, India and Indo-China, and only needs a certain combination of circumstances to become pandemic. It is also lurking in eight of our western states on the native rodents, only waiting for domestic rats and soldiers to move into its bailiwicks.

Cholera annually takes its toll in the Orient and all of the conditions now existing over there are perfect setups for a great scourge by this dreadful disease.

Every American soldier is inoculated against the commoner intestinal diseases, typhoid dysenteries, and paratyphoid carried by the housefly to food; and against yellow fever carried by mosquitoes.

A few years ago, we thought yellow fever was conquered. Then it was found to be lurking in the jungles of South America and Africa. In the past fifty years this dread disease has become a threat in a new way entirely unsuspected until very recently. The mosquitoes, which carry it, exist in North America, and consequently there has to be eternal vigilance regarding airplanes coming from South America and Africa. Aviation has greatly complicated the problem of this and other insect-borne diseases.

These things are not told to be frightening, but to warn one and all that although we are fighting a war with Germany, Italy, and Japan, we have another struggle perpetually on our hands in which we do not dare to let down our guard.

The war has made this struggle against insects more difficult because priorities have limited the production and sale of vital insecticide chemicals. More to the point is the fact that our main sources of pyrethrum were Japan and Dalmatia, although Kenya now comes to the rescue. Our main source of derris was from the Netherland Indies and Malaya, and the Japanese have these entirely in their hands. Fortunately, the chemical principle of derris — rotenone, is available from certain South American plants also.

It has long been said that the entomologists are the front line defense of civilization — and at no time is this more true than in times of human war.

Army camps are particularly perplexed with the protection of food and supplies in their temporary quarters, and even more perplexed with problems of safe disposal of the huge quantities of waste that must be moved daily.

The protection of a camp against mosquitoes and other insects may require considerable drainage engineering.

When an army moves into new territory, the wise leader has entomologically trained sanitarians with the engineers and pioneers who must prepare the way and make the land safe for the troops to follow.

Each new country entered presents its own entomological problems and as countries almost unknown scientifically are now the seats of war, these problems are not all easily solved.

The museums of America must stand ready to find the answers, and I can report that our museum has been alert to these problems from the day that war began.

The Museum also serves its civilian public. The City and County Health Departments, the Inspector of Port, the County Agricultural Agents, manufacturers, merchants, orchardists, doctors, lawyers, builders, house owners, housewives, teachers, all bring their problems to our entomology department, asking and receiving not only determinations but also advice as to the best control procedure to take. Such work is vital defense work.

For entomology has arisen from an amateur hobby of the last century to one of the greatest of the biological-economic sciences of today. In order that the many difficult insect problems of the war be correctly solved, very technical work of determination is absolutely necessary. Each problem demands the identification of one or more species of insects, and this can only be done if the collections are sufficiently complete. No two species of insects have identical habits. An erroneous determination might lead to improper control measures.

When the war is over, there is going to be a great commercial expansion toward the south to utilize the tremendous, potential wealth of the uncharted jungles. This is going to raise many grave insect problems, and it is distinctly in the province of the Los Angeles County Museum to be the center of reference on such matters. Therefore, it is vitally important even in these difficult days, to build for the future the entomological collections and library with particular attention to information on the countries to the south of us and in the Pacific Basin area.

W. DWIGHT PIERCE, PH.D.

Curator of Entomology

THE COLOR PRINTS OF CHINA

It is strange that the oldest polychrome woodblock prints produced in the Orient should be the last to receive recognition from foreign critics, artists, and collectors. More than eighty years ago the color prints of Japan began to find high favor with foreigners, and in the years that followed many collections of them were formed and many books written about them. Not so with the color prints of China which antedate those of Japan by about 140 years. Although China, unlike Japan, did not broadly advertise its art and aesthetics to foreigners, still it is not easily understood how the peculiar charm of Chinese color prints failed to engage the attention of Western connoisseurs, nor why those interested in modern art failed to notice certain prints of the Ten Bamboo Studio so similar to the work of Matisse, nor why those interested in Japanese prints failed to notice certain pages of the Mustard Seed Garden which seem to accuse Hokusai of stealing them for his great *Mangwa*, if one did not know Hokusai.

It was surely only lack of acquaintance with Chinese prints that caused this indifference. In the first place, compared with the Japanese prints, they were, and still are, very limited in number; and tourists in China did not find them displayed for sale in the shops. The finest of them were not published separately as prints and shown as such, but were hidden in series of books of many volumes with lengthy explanatory texts. Finally, if one did see them, the examples were too often poorly printed and for that reason not attractive, especially to those familiar with the fine impressions of the Japanese prints.

Very little has been written about the color prints of China. Their important literature is confined to the works of Kurth and Tschihold in German, and of Petrucci, who, in a monumental work, translated the *Mustard Seed Garden* into French with many annotations. In English, the most interesting criticism is a magazine article by Guy Eglington in 1925, which was inspired by an album of reproductions of a

few prints, published by the Marees Society of London. Some pages are devoted to Chinese prints in the catalogue of the Ryerson Oriental Library of the Chicago Art Institute. Even the great catalogue of the oriental prints in the British Museum by Lawrence Binyon in 1916 takes but small notice of Chinese prints and does not even mention the Ten Bamboo Studio or the Mustard Seed Garden.

However, it is to China, the China that gave us the art of printing, that we must give credit for the first color prints. The oldest known bit of color printing was discovered by Sir Aurel Stein in 1907 in the Cave of the Thousand Buddhas at Tung Huang. It was a very primitive piece of printing to be sure, but definitely dated 868.

In those early years there were also produced the black-and-white stone rubbings with which we are familiar. Later there appeared illustrated books, but none was printed in color until the publication in 1627 of the first of the two great books of polychrome prints, the Ten Bamboo Studio. The other outstanding and even better known work was the Mustard Seed Garden, the first part of which was published in 1679.

In the fifty years between these two dates a number of other books and some prints in full color were published, but the color prints of this period and later, are for the most part inferior in quality to the Ten Bamboo Studio and the Mustard Seed Garden, lacking their beautiful freedom of drawing and simplicity of composition. One has the feeling that these lesser prints were produced in much the same spirit and technique as the Japanese prints; that is, designed primarily to make most effective use of the medium of reproduction, the woodblock. The Japanese print artist made his designs with the definite idea of having them cut by the woodblock engraver and used by the printer. He even used certain brush strokes peculiar to this work, foreseeing their effect in the finished print. Very few Japanese prints were made without the key block, a hard fast line of black which enclosed each color area and was necessary for perfect register of the other blocks in printing. On the other hand, the key block was rarely used in Chinese prints. So while the Japanese print is delightful in its perfect and formal drawing of line, the placing of mass, and the shading and quality of color, it speaks a very different language from that of the great prints of the Ten Bamboo Studio and the Mustard Seed Garden, whose primary function was to reproduce as closely as possible the paintings of the old masters of China. Herein lies the fundamental difference between the finest prints of old China and those of Japan, the very difference that gives charm to each.

The exhibition of the color prints of China to be seen in the Museum galleries during the month of February will consist almost entirely of prints from the Ten Bamboo Studio and the Mustard Seed Garden. Each is a book of instruction in painting. They contain many illustrations which are further explained by many pages of text discussing all the rules of painting, such as the proper manner of holding the brush, and show in a detailed way the procedures to be followed, such as successive

steps in drawing the orchid beginning with the stem of the young plant and going on to the flower in full bloom with each stem numbered in the exact order in which it should be drawn.

The earlier book of the two, the Ten Bamboo Studio, (*Shih-chu-chai Hua P'u*) receives its title from the studio in which it was published, which was so named in honor of a well-known poem by a Chinese priest of the Sung Dynasty. The poet states that he had only ten bamboos planted at his humble abode as the land was so costly in the city. The designs of the Ten Bamboo Studio are more direct, and simple than those of the Mustard Seed Garden and for this reason it is valued more highly by most critics. There are no drawings of animals, landscapes, or human figures to be found in it; its pages being given over to flowers, birds, insects, rocks, plants, and calligraphy (the last being included as one of the fine arts in Old China.) An artist's name is mentioned in the preface, but he served rather as editor or compiler, for the illustrations are not the work of one man, but are copies of studies by the great master painters of Old China.

The title, Mustard Seed Garden (*Chieh-tzu-yuan-Hua-Chuan*), was taken from the villa of Li Li Wen. According to a quotation from his writings, there was a very small hill in the grounds of his villa which was called the mustard seed because of its diminutive size, and the villa was called the Mustard Seed Garden. It was in this villa that the book was published. It was issued in four parts, each consisting of several volumes. The first part was published in 1679, the second and third in 1701, and more than a hundred years later, in 1818, the fourth part, quite inferior to the others, was added.

The first part is devoted to landscapes and miscellaneous drawings; parts two and three are given up to flowers, birds, plants, and insects; part four to portraits. The plant or flower designs are for the most part drawings of the chrysanthemum, bamboo, orchid, and plum, poetically called the "Four Gentlemen of China." These furnish a profusion of beautiful color prints, the finest and most highly finished of which appear in part three, which also presents in the older editions a marvelous example of bookbinding, poetically termed "butterfly binding" in China. Part two shows drawings of bamboo leaves and stems in grisaille, as thrilling as any rendering in full color. The text also discusses the mixing and use of color, and stresses with great emphasis the necessary spiritual condition of the artist's mind.

As Petrucci says, this book "has raised to the glory of Chinese aesthetics and painting an edifice where all the periods of all the great masters have come with their materials, the study of which permits the understanding of the most intimate secrecy of oriental art in China or Japan."

JUDSON D. METZGAR

Note: See illustrations of Chinese prints on end sheets.

THE MUSEUM STAFF AND THE WAR



ow when newspapers and magazines are giving space to accounts of war activities of various organizations, it seems only fair that the *Quarterly* record the war work of its own Museum staff. The museum as an institution has sought to serve in many ways, in providing scientific information useful in the war effort, in mounting such exhibitions as *Australia*, in sponsoring war poster contests, etc.; but the museum staff has also served as individuals.

From a staff, which numbered ninety-six persons in January, 1942 and now numbers seventy-four in January, 1943, fourteen have gone into the military forces, or into important civilian war jobs.

Ensign Marion Hollenbach, (Curatorial Assistant in History and Anthropology), was the one staff member who succeeded in joining the "Waves" and is now teaching Naval History at the U. S. Naval Reserve Midshipman School at Smith College, Northampton, Mass. Arthur Woodward, (Curator of History Division), is now in charge of the Southwestern Division of the Office of Strategic Services. George Kanakoff, (Curatorial Assistant in Zoology), is with the U. S. Army Ordnance Shop No. 2 as a milling machine operator. Edward Cobb, (Photographer), will soon be stationed at Washington, D. C., doing photographic research as a chief petty officer in the Navy. Richard Osborne, (Photographer's Assistant), is with Headquarters Squadron, A.A.F. Anti-Submarine Communications Division, Mitchell Field, New York. Lt. Kenneth Stager, (Curatorial Assistant in Science), is in the 88th Infantry

Training Battalion, Camp Roberts, Calif. Second Lt. Perry Van Schaik, (Messenger), is with the 470th Bombardment Squadron, Greenville Army Air Base, Greenville, North Carolina. Sgt. P. L. Oesterle, (Attendant), is in Wisconsin with the 301st Ordnance Regiment at Camp McCoy. Louis Meyer, (Museum Helper), sent Christmas greetings by phonograph record from Dutch Harbor, Alaska, where he is a Shipfitter 2nd Class, U. S. Sub. Base. Harry Fletcher, (Student Assistant), is with the 3rd Special Weapons Battalion, 3rd Marine Division, Camp Pendleton, Calif. Martin Chambers, (Maintenance Man), is with the 975th Engineers Flying Training Squadron, Deming, New Mexico. Eural Childs, (Elevator Operator), is a member of the 2nd Training Battalion, Fort McClellan, Alabama. The late William Atkinson, (Museum Helper), was at the C. O. Forestry Camp in Oregon at the time of his death.

Those who remained on the staff organized a museum Red Cross First Aid class, taught by Grace Smith, staff member. Twenty-eight people finished the course and ten went on to complete an advanced course. So far eighteen people have been donors at the Red Cross Blood bank, (which is a good percentage since many are barred by Red Cross restrictions). Also the number of those participating in the Salary Deduction Plan for War Bonds is sizable, (considering the relatively low level of civil service salaries as compared to private industry).

In addition to their regular museum duties, the staff members have taken on the following duties as citizens. The staff numbers: one graduate Nurses' Aide; one desk chairman, Red Cross Staff Assistant Corps; two members of the State Guard; two zone wardens for Air Raid precaution, an alternate zone warden, one senior warden, seventeen wardens, and one street light warden; one bomb reconnaissance agent; two auxiliary policemen; one auxiliary fireman; two fire watchers; and two plane spotters. A total of thirty-four persons engaged in Civilian Defense work.

Several staff members have completed classes under the Engineering, Science, and Management War Training Department, such as the OCD Camouflage School, beginning and advanced aircraft drafting, photography, and mathematics.

Perhaps equal in importance to all this activity is the determination of the Staff that the Museum shall continue to be of service to its community.

LOS ANGELES COUNTY MUSEUM

SCHEDULE OF SUNDAY LECTURES

FEBRUARY TO JUNE, 1943

Lectures Start Promptly at 3 P. M.

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|---|---|
| 1. DR. HAROLD SMITH
World Traveler | February 14 <i>"South Pacific Islands"</i>
A globe-circling doctor visits the lands "down under" — the Solomon and Fiji Islands - Bali - New Zealand. Illustrated in color. |
| 2. GEORGE WILLET
Curator of Ornithology
L. A. County Museum | February 21 <i>"Birds of the Ocean Shore"</i>
Illustrated by colored motion pictures showing Black Oystercatcher, Tufted Puffin, Brandt's Cormorant, California Murre, mingling in a great colony, varicolored eggs, and baby sea-birds. |
| 3. PAUL CLEMENS
Guest Instructor in
Portrait and Figure
Painting, Otis Art Institute | February 28 <i>"A Portrait Painter in War Time"</i>
The role of a painter in relation to war conditions. Illustrated by demonstrations in drawing and painting. |
| 4. DR. HOWARD R. HILL
Curator of Zoology
L. A. County Museum | March 7 <i>"Dwellers of the Sea"</i>
Illustrated by moving picture showing the Grunion — mystery fish, Sea Urchins, Living Stars, and catching big fish in Pacific waters. The silent film will be followed by a lecture illustrated with objects from the Museum collections stressing unusual life forms of the Pacific. |
| 5. BONNIE TEMPLETON
Curator of Botany
L. A. County Museum | March 14 <i>"Victory Gardening versus Truck Farming"</i>
Illustrated by moving pictures showing the winter growing areas of the United States, irrigation, dusting plants to destroy insects, harvesting and preparation for market. The sound film will be followed by a short lecture stressing the present need for Victory Gardens, increased food vitamin value of home grown vegetables, and practical hints to gardeners. |
| 6. GLEN LUKENS
Head of Fine Arts Division,
University of Southern
California | March 21 <i>"New Pots from Old Clays in the West"</i>
The lecture will deal with the making of attractive earthenware cooking vessels to replace metal, showing how the old techniques long known to Indian potters are being adapted to modern needs. It will be supplemented by an exhibition of the pottery. |
| 7. DR. W. DWIGHT PIERCE
Curator of Entomology
L. A. County Museum | March 28 <i>"Insects in the War"</i>
Illustrated by moving pictures, dealing with the life histories, habits and peculiarities of the fly and mosquito, including their relationships to the spread of disease, and methods for their control. The pictures will be followed by a lecture in which the role of insects in spreading disease among our armed forces will be stressed. |
| 8. GEORGE STANLEY
Head of Sculpture
Department, Otis Art
Institute | April 4 <i>"Public Sculpture as a Morale Builder"</i>
The lecture will be preceded by a motion picture dealing with the structural problems and techniques involved in large scale sculptures, and will be supplemented by demonstrations in modeling. |
| 9. DR. JOHN A. COMSTOCK
Associate Director (Science),
L. A. County Museum | April 11 <i>"Camouflage in Nature"</i>
Illustrated by motion picture showing examples of insect mimicry, and certain curious habits. The lecture, following the silent film, will stress the many and various ways in which animals and insects have achieved concealment by means of coloration, modification of form, habit, etc. Colored slides will accompany the lecture. |

10. ARTHUR WOODWARD
Associate Director (History),
L. A. County Museum
April 18 *"California's Yesterdays"*
Illustrated with Kodachrome slides, showing how life was lived in the days of the Mission Fathers. Presented by an authority who had much to do with the research problems involved in the restoration of La Purisima Mission.
11. DR. CHESTER STOCK
Curator Vertebrate
Paleontology,
L. A. County Museum
and Professor of
Paleontology, California
Institute of Technology
April 25 *"Geology as a Background to History"*
"A comprehension of the major episodes in the evolution of development of the earth and its inhabitants through the geological ages logically precedes the study of history. It often aids in a better understanding of the true meaning of history and helps to elucidate why certain events occur, and when they occur." Dr. Stock's lecture, illustrated by slides, will develop this theme.
12. GREGOR NORMAN-WILCOX
Curator of Decorative Arts,
L. A. County Museum
May 2 *"The Sophistications of Chinese Art"*
Lecture illustrated by objects drawn from the Museum collections, bearing on the background, mannerisms and symbolism of Chinese art—partly as source-material—for the occidental—from archaic times to the modern.
13. MELVILLE LINCOLN
Curator of Habitat Groups,
L. A. County Museum
May 9 *"Death Valley -- Life"*
Lecture illustrated with Kodachrome slides—a popular presentation of the natural history aspects of the "Valley of Death" and adjacent areas.
14. PROF. VERLE L. ANNIS
Associate Professor of
Architecture, University
of Southern California
May 16 *"Guatemalan Neighbors"*
A lecture dealing with peoples and life of today in Guatemala, illustrated with color slides and movies, including some which show the magnificent Mayan ruins of Chichen Itza and Copan, as background for things as they are today.
15. DR. W. DWIGHT PIERCE
Curator of Entomology
L. A. County Museum
May 23 *"Philippine Life and Customs"*
Illustrated by slides and costumes. The lecture will deal with the customs, costumes and legends of the natives of Occidental Negros, and the natural history of the Islands.
16. ZENO KLINKER
Aviation Antiquarian,
Humorist and Script Writer
May 30 *"Man's Conquest of the Air"*
Illustrated by moving pictures showing many of the historic early flights, aviators and aeroplanes, and depicting the evolution of aviation. The lecture furnishes a background for an understanding of present day achievements in military aviation.
17. LOUISE BALLARD
Curator of Art, and
JAMES NORMILE, Curatorial
Assistant (Art),
L. A. County Museum
June 6 *"Why People Paint"*
Illustrated by colored slides. Showing how the artist trains himself to observe things in nature which the average person seldom sees, and how he creates works of art from these elements. Analysis of effects achieved.
18. EDWARD F. WALKER
Research Assistant,
Southwest Museum
June 13 *"Prehistoric California"*
Illustrated with slides. The lecture demonstrates by word and picture the highly diversified life and customs of the original Californians in the days before the coming of the Padres.
19. DR. HOWARD R. HILL
Curator of Zoology
L. A. County Museum
June 20 *"Life Under the South Seas"*
Illustrated by moving pictures, examples of Samoan corals, and casts of fishes selected from the Museum collections. The film shows the under-water camera in operation, the method of working and use of the diving helmet, examples of Samoan sea life in natural environment, including jelly fish, sea urchin, sea anemone, etc.
20. LAURENCE M. KLAUBER
Curator of Reptiles, San
Diego Zoological Society,
Curator of Herptology, San
Diego Society of Natural
History Museum
June 27 *"Southwestern Reptiles"*
An illustrated lecture, dealing with the reptiles, particularly of Southern California, and stressing the subject of rattle-snakes, in which the lecturer is a noted authority.

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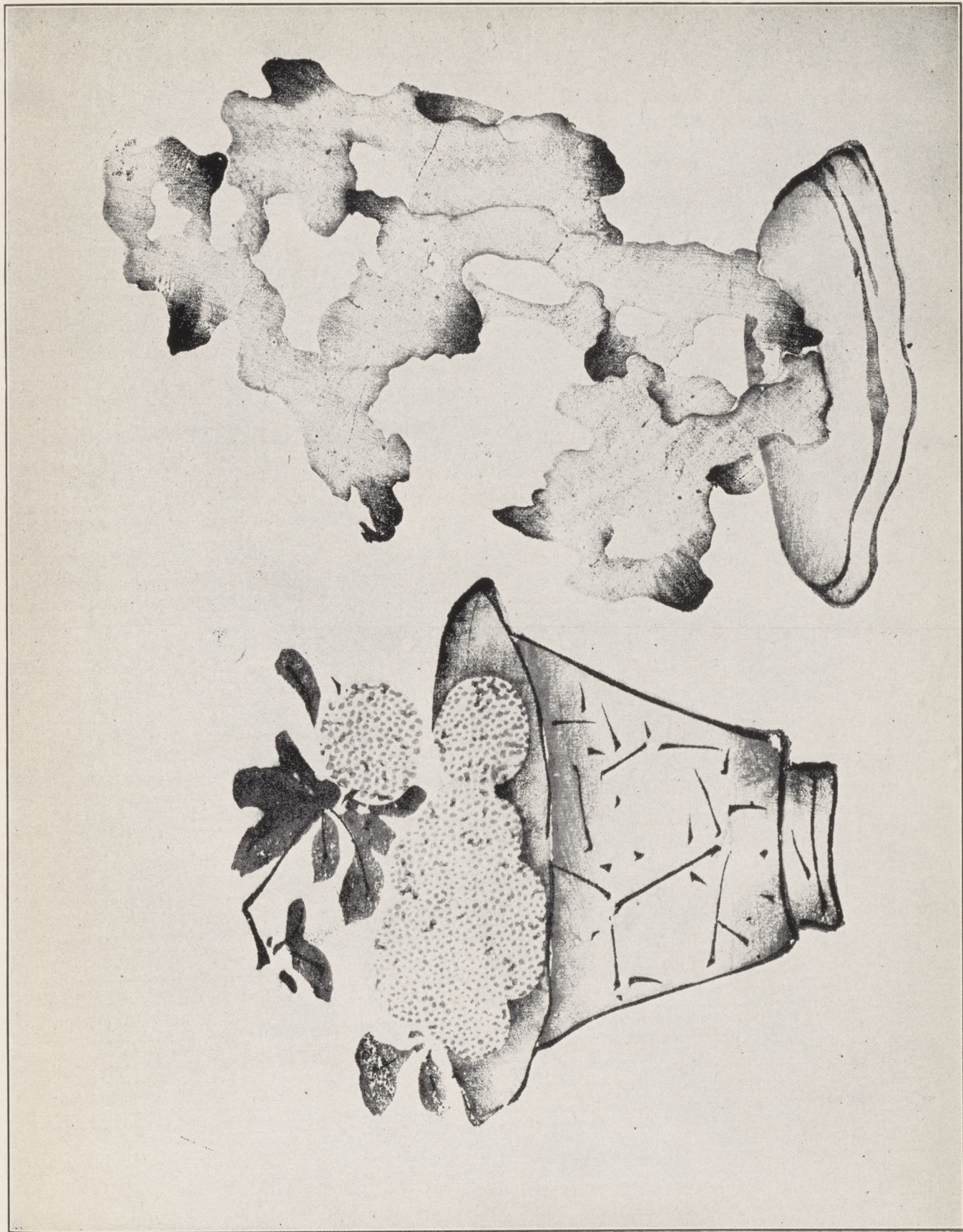
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